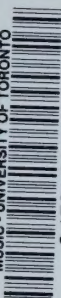


MUSIC - UNIVERSITY OF TORONTO



3 1761 03421 4965

Kreisler, Fritz
[Liebestfreud; arr]
Liebesfreud, Konzert-
Transkription für Piano

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RACHMANINOFF-KREISLER

LIEBESFREUD

KONZERT-TRANSKRIPTION

FÜR

PIANO



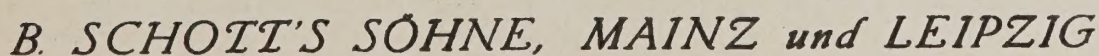
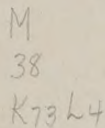
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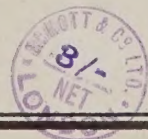
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LIEBESFREUD

«LOVE'S JOY»

Transkr. für Piano
von SERGEI RACHMANINOFF

FRITZ KREISLER

Allegro

PIANO *ff*

accelerando

p *cresc.* *sforzando*

rit. *a tempo* *ff*

1 1 5 4 2 1 3 2 1 5

First system of musical notation. The treble staff begins with a *mf* dynamic marking. The piece is in a key with three sharps (F#, C#, G#). The bass staff has a whole rest in the first measure. The system concludes with a *ff* dynamic marking.

Second system of musical notation. The treble staff features a *mf* dynamic marking. The bass staff begins with a *b#* (B-sharp) note. The system ends with a *sf* (sforzando) dynamic marking.

Third system of musical notation. The bass staff begins with a *b#* (B-sharp) note. The system concludes with a *f* (forte) dynamic marking.

Fourth system of musical notation. The treble staff features a *ff* (fortissimo) dynamic marking. The system concludes with a *b#* (B-sharp) note in the bass staff.

Fifth system of musical notation. The system begins with the tempo instruction "Poco meno mosso e". The treble staff includes a *dim.* (diminuendo) marking. The system concludes with a *p* (piano) dynamic marking. The key signature changes to two flats (Bb, Eb) in the final measures.

grazioso

p

p

mf

p leggiero

egualmente

cresc.

mf

dim.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a *poco cresc.* marking. The right hand features a complex melodic line with many accidentals and fingerings (1, 2, 5, 3, 1, 4, 1, 5, 2, 4, 1, 5, 2, 3, 1, 4, 2). The bass staff has a simpler accompaniment with some fingerings (2, 4, 5, 1, 2, 5).

Second system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a *marcato* marking. The right hand has a melodic line with fingerings (8, 3, 5, 4, 5, 4, 2, 1). The bass staff has a steady accompaniment. A *cresc.* marking appears at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *rit.* (ritardando) marking. The system includes a *Tempo I* marking. Dynamics include *ff* (fortissimo) and *f* (forte). The right hand has a melodic line with many accidentals. The bass staff has a steady accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *marcato* marking. The right hand has a melodic line with many accidentals. The bass staff has a steady accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a *dim.* (diminuendo) marking. The system ends with a *mf* (mezzo-forte) dynamic and a triplet of eighth notes in the right hand.

a tempo meno mosso

First system of musical notation. The right hand features a melodic line with a slur and a *dim.* (diminuendo) marking. The left hand provides harmonic support with chords and single notes. The dynamic *pp* (pianissimo) is indicated at the beginning.

Second system of musical notation. The right hand has a melodic line with a slur and a *mf* (mezzo-forte) marking. The left hand has a melodic line with a slur and a *pp* (pianissimo) marking. The system concludes with a *p* (piano) marking and a *dim.* (diminuendo) marking.

Third system of musical notation. The right hand has a melodic line with a slur and a *pp* (pianissimo) marking. The left hand has a melodic line with a slur and a *p grazioso* (piano, gracefully) marking.

Fourth system of musical notation. The right hand has a melodic line with a slur and a *scherzando* (playfully) marking. The left hand has a melodic line with a slur.

Fifth system of musical notation. The right hand has a melodic line with a slur and a *rit. ten.* (ritardando, tenuto) marking. The left hand has a melodic line with a slur and a *mf* (mezzo-forte) marking. The system concludes with a *pp* (pianissimo) marking.

8 *a tempo*

p scherzando

p

cresc.

stacc. mf

p

pp staccato

marcato

cresc.

stacc.

4 1 2 4 5

4 3 5 2 4 2 5 1 4 2 5 1

First system of musical notation. The treble staff contains a sequence of chords with fingerings: 4 1, 5 2, 4 1, 5 2, 4 2, 5 1. The bass staff contains a sequence of chords. The system concludes with a forte (*f*) dynamic marking.

Second system of musical notation. The treble staff features triplet markings (3) and an *accelerando* instruction. The bass staff includes a piano (*p*) dynamic marking and a crescendo (*cresc.*) instruction. Both staves end with triplet markings (3).

Third system of musical notation. The treble staff contains triplet markings (3) and a *veloce* instruction. The bass staff features a forte (*f*) dynamic marking. The system concludes with a forte (*f*) dynamic marking.

Fourth system of musical notation. The treble staff contains a *dim.* (diminuendo) instruction. The bass staff contains a *dim.* instruction. The system concludes with a *dim.* instruction.

Fifth system of musical notation. The treble staff contains a *mf* (mezzo-forte) dynamic marking and a *dim. e rit.* (diminuendo e ritardando) instruction. The bass staff contains a *mf* dynamic marking. The system concludes with a *dim. e rit.* instruction.

Come prima

Come prima
mf
p
p
schierzando
8
8
stacc. e leggiero
1 2 3 4 1 5
4 2 1
a tempo
poco rit. a tempo
rit.
mf
m.g.
mf
p
poco accel.
f
cresc.
rit.
 Tempo I
ff
mf

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system begins with a *ff* (fortissimo) dynamic marking. The second system includes a *f* (forte) dynamic marking and a *rubato* tempo marking. The third system features a *a tempo* marking and a *ff* dynamic marking. The fourth system continues with a *ff* dynamic marking. The fifth system includes a *poco a poco* (poco a poco) tempo marking. The sixth system begins with an *accel.* (accelerando) marking.

First system of musical notation, measures 1-6. The music is in G major (one sharp) and 3/4 time. It features a piano accompaniment with chords and triplets in both hands. Measure 4 contains an 8-measure rest in the right hand and a triplet in the left hand. Measures 5 and 6 feature triplets in both hands.

Second system of musical notation, measures 7-12. The music continues with chords and triplets. Measure 7 has an 8-measure rest in the right hand. Measure 8 is marked *ff* (fortissimo). Measures 9-12 show a melodic line in the right hand and chords in the left hand. Measure 12 ends with a triplet in the left hand.

Third system of musical notation, measures 13-18. The music continues with chords and triplets. Measure 13 has a 5-measure rest in the right hand. Measure 14 is marked *ff* (fortissimo). Measure 15 is marked *p* (piano). Measures 16-18 show a melodic line in the right hand and chords in the left hand. Measure 18 ends with a triplet in the left hand.

Meno mosso Quasi Cadenza

Fourth system of musical notation, measures 19-24. The music is marked *p* (piano). Measures 19-24 show a melodic line in the right hand and chords in the left hand. Measure 22 is marked *m.d.m.g.* (moderato di mezzo). Measure 24 ends with a triplet in the left hand.

Fifth system of musical notation, measures 25-30. The music is marked *veloce* (fast). Measures 25-30 show a melodic line in the right hand and chords in the left hand. Measure 28 is marked *a tempo precedente* (return to previous tempo). Measure 29 is marked *f* (forte). Measure 30 ends with a triplet in the left hand.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a trill and a grace note. Bass staff has a bass line with a trill and a grace note. Dynamics: *mf*.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a trill and a grace note. Bass staff has a bass line with a trill and a grace note. Dynamics: *veloce*, *Meno mosso*, *leggero*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a trill and a grace note. Bass staff has a bass line with a trill and a grace note. Dynamics: *pp*, *p*, *Vivace*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a trill and a grace note. Bass staff has a bass line with a trill and a grace note. Dynamics: *cresc.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a trill and a grace note. Bass staff has a bass line with a trill and a grace note. Dynamics: *f*, *rit.*, *p*.

a tempo, meno mosso



capricciosa

accelerando

4/2 4/2

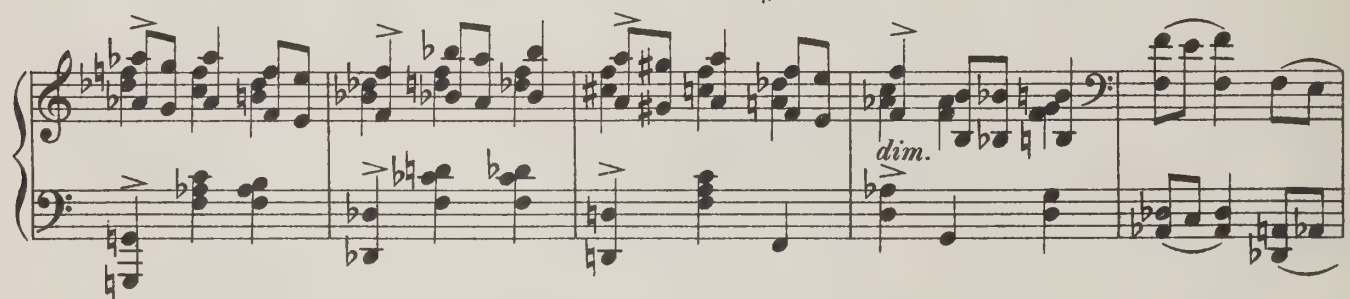
This system contains the first two staves of music. The upper staff features a series of chords and single notes, with a 'capricciosa' marking. The lower staff provides harmonic support with chords. An 'accelerando' marking is placed over the middle of the system. The system concludes with a 4/2 time signature change.



Vivace

ff

This system continues the musical piece. The upper staff has a 'Vivace' tempo marking. The lower staff features a 'ff' (fortissimo) dynamic marking. The system ends with a 4/2 time signature change.



dim.

This system shows the continuation of the piece. The upper staff has a 'dim.' (diminuendo) marking. The system ends with a 4/2 time signature change.



Più mosso

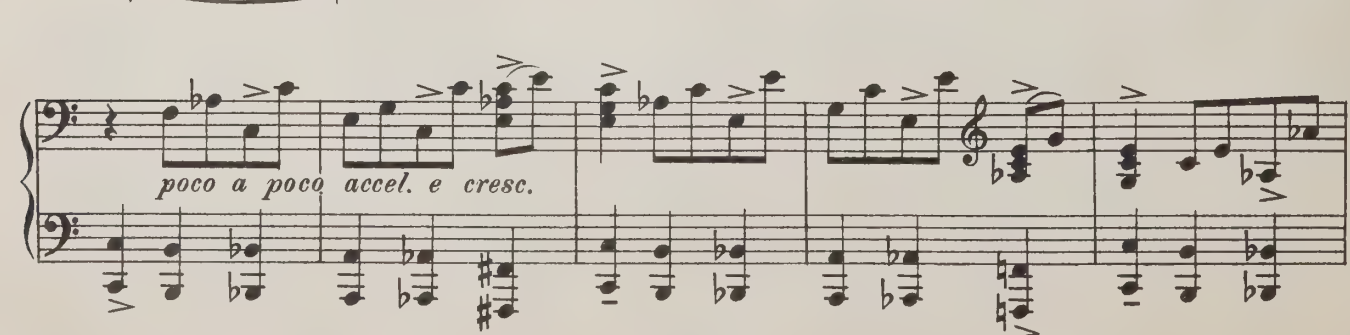
p

This system begins with a 'Più mosso' tempo marking. The lower staff has a 'p' (piano) dynamic marking. The system ends with a 4/2 time signature change.



3 2 3 4 5

This system continues the piece. The upper staff features a sequence of notes marked with the numbers 3, 2, 3, 4, and 5, possibly indicating fingerings. The system ends with a 4/2 time signature change.



poco a poco accel. e cresc.

This system concludes the piece. The lower staff has a 'poco a poco accel. e cresc.' (poco a poco accelerando e crescendo) marking. The system ends with a 4/2 time signature change.

Presto

First system of musical notation, measures 1-4. Treble and bass staves. Treble has eighth notes with accents. Bass has chords and eighth notes. Dynamics: *f*, *sforzando*.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble has chords. Bass has eighth notes with fingerings. Dynamics: *dim.*

Third system of musical notation, measures 9-12. Treble and bass staves. Treble has eighth notes with fingerings. Bass has chords. Dynamics: *p*.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble has chords with fingerings. Bass has eighth notes with fingerings. Dynamics: *ff*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble has eighth notes with fingerings. Bass has chords. Dynamics: *ff*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble has a glissando. Bass has eighth notes with fingerings. Dynamics: *ff*.

FRITZ KREISLER

VIOLINE UND KLAVIER

Klassische Manuskripte

- | | |
|----------------------------|--|
| 1. Louis Couperin, | Chanson Louis XIII. und Pavane |
| 2. Padre Martini, | Andantino |
| 3. Niccolò Porpora, | Menuett |
| 4. Louis Couperin, | La Précieuse |
| 5. Gaetano Pugnani, | Präludium und Allegro |
| 6. François Francoeur, | Sicilienne und Rigaudon |
| 7. K. von Dittersdorf, | Scherzo |
| 8. Luigi Boccherini, | Allegretto |
| 9. Giuseppe Tartini, | Variationen über ein Thema von Corelli |
| 10. Alt-Wiener Tanzweisen: | No. 1. Liebesfreud' |
| 11. — | No. 2. Liebesleid |
| 12. — | No. 3. Schön Rosmarin |
| 13. Padre Martini, | Pregiera |
| 14. Gaetano Pugnani, | Tempo di Minuetto |
| 15. Louis Couperin, | Aubade Provençale |
| 16. Jean B. Cartier, | La Chasse (Caprice) |
| 17. Friedemann Bach, | Grave |
| 18. Arcangelo Corelli, | La Folia |

Transkriptionen

- | | |
|---------------------------|--|
| 1. Franz Schubert, | Ballettmusik aus „Rosamunde“ |
| 2. Fr. Chopin, | Mazurka in a moll (Œuvre posth.) |
| 3. Rimsky-Korsakow, | Hymne au Soleil |
| 4. Rimsky-Korsakow, | Chant Hindou |
| 5. Rimsky-Korsakow, | Chanson arabe aus Scheherazade |
| 6. Rimsky-Korsakow, | Danse orientale aus Scheherazade |
| 7. Londonderry Air, | Farewell to Cucullain, Chanson irlandaise |
| 8. E. Granados, | Danse espagnole (Spanischer Tanz) |
| 9. Cyril Scott, | Lotusland |
| 10. Fr. Chopin, | Mazurka (op. 33, No. 2) |
| 11. P. Tschaikowsky, | Chant sans Paroles |
| 12. Percy Grainger, | Molly on the Shore (Molly am Gestade, Irischer Volkstanz) |
| 13. B. Poldini, | Poupée valsante |
| 14. Old Folks at Home | (Swane river) |
| 15. Russische Volkslieder | Paraphrase (Lied der Wolgaschiffer: He, uch-lal und Volkslied) |
| 16. P. Tschaikowsky, | Andante cantabile aus op. 11 (Quartett) |
| 17. P. Tschaikowsky, | Humoresque |
| 18. M. de Falla, | Danse espagnole (de „La vida breve“) spanischer Tanz (aus: „Ein kurzes Leben“) |
| 19. I. Albeniz, | Tango (op. 165, No. 2) |
| 20. I. Albeniz, | Malaguena (op. 165, No. 3) |
| 21. S. Rachmaninoff, | Marguerite (Albumblatt) |
| 22. E. Schelling, | Irlandaise |
| 23. M. Ravel, | Habanera |
| 24. H. Wieniawski, | Airs russes |

Volkslieder aus Oesterreich

1. Aus Wien, Walzerlied (Gaertner-Kreisler)
2. „Du alter Stephansturm“, Wiener Volkslied von J. Brandl
3. Oesterreich. Hymne: „Gott erhalte unsern Kaiser“ (Kreisler) (Mit Klavierbegleitung ad lib.)
4. „Im Paradies“, Wiener Volkslied von Krakauer

Meisterwerke der Violine

- | | |
|---------------------------|--------------------------|
| 1. Johann Sebastian Bach, | Präludium in E dur |
| 2. Johann Sebastian Bach, | Gavotte in E dur |
| 3. Jean Marie Leclair, | Tambourin |
| 4. Giuseppe Tartini, | Fuge in A dur |
| 5. Arcangelo Corelli, | Sarabande und Allegretto |
| 6. J. Ph. Rameau, | Tambourin |
| 7. W. A. Mozart, | Rondo |
| 8. Chr. W. Gluck, | Melodie |
| 9. Franz Schubert, | Moment musical |
| 10. Carl Maria v. Weber, | Larghetto |
| 11. F. Mendelssohn, | Lied ohne Worte |
| 12. Niccolò Paganini, | Caprice No. 13 |
| 13. Niccolò Paganini, | Caprice No. 20 |
| 14. Niccolò Paganini, | Caprice No. 24 |
| 15. Niccolò Porpora, | Allegretto in g moll |
| 16. Robert Schumann, | Romance |
| 17. Henri Wieniawski, | Caprice in E dur |
| 18. Henri Wieniawski, | Caprice in a moll |

Bach-Kreisler, Sonate in E dur
Vivaldi-Kreisler, Violin-Konzert C dur
Kreisler, Kadenz zum Violin-Konzert von Beethoven, op. 61
Kreisler, Kadenz zum Violin-Konzert von Brahms, op. 77

Original-Kompositionen

1. Romance
2. Caprice Viennois
3. Tambourin Chinois
4. Rezitativ und Scherzo-Caprice (für Violine allein)
5. Berceuse Romantique
6. Rondino über ein Thema von Beethoven
7. Polichinelle, Serenade
8. La Gitana, Arab. span. Zigeunerlied aus dem 18. Jahrhundert
9. Altdritisches Schäfer-Madrigal
10. Zigeuner-Capriccio

Kleine Stücke

(1. Lage — auch in 3. Lage zu spielen —)

1. Rondino über ein Thema von Beethoven (erleichterte Ausgabe)
2. Caprice Viennois (erleichterte Ausgabe)
3. Ancassin und Nicolette, Canonetta medievale
4. Marsch der Spielsoldaten (Marche des petits de bois)

CELLO UND KLAVIER

- | | |
|------------------------|---|
| Alt-Wiener Tanzweisen: | No. 1. Liebesfreud' |
| — | No. 2. Liebesleid |
| — | No. 3. Schön Rosmarin |
| Louis Couperin, | Chanson Louis XIII. et Pavane |
| Padre Martini, | Andantino |
| Louis Couperin, | La Précieuse |
| François Francoeur, | Sicilienne et Rigaudon |
| K. von Dittersdorf, | Scherzo |
| Luigi Boccherini, | Allegretto |
| Fritz Kreisler, | Polichinelle, Serenade, arrangiert von Hugo Kreisler |
| Fritz Kreisler, | La Gitana, arab.-span. Zigeunerlied aus dem 18. Jahrhundert, arrangiert von Hugo Kreisler |

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| Padre Martini, | Andantino |
| Louis Couperin, | La Précieuse |

Alt-Wiener Tanzweisen:

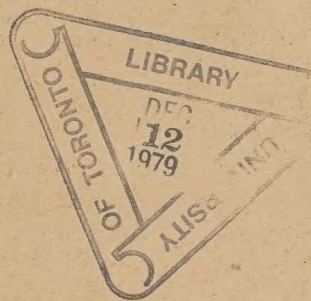
No. 1. Liebesfreud' / No. 2. Liebesleid / No. 3. Schön Rosmarin

- | | |
|-----------------|---|
| Fritz Kreisler, | Alter Refrain (Wiener Lied) |
| Fritz Kreisler, | Im Paradies (Wiener Volkslied von A. Krakauer) |
| Fritz Kreisler, | Caprice Viennois |
| Fritz Kreisler, | Rondino über ein Thema von Beethoven, übertragen von Leopold Godowsky |
| Fritz Kreisler, | Tambourin chinois, übertragen von Julius Chaloff |
| Fritz Kreisler, | Liebesleid, Transkription von S. Rachmaninoff |
| Fritz Kreisler, | Liebesfreud', Transkription von S. Rachmaninoff |

TRIOS

für Violine, Cello und Piano

1. Fritz Kreisler, Marche miniature Viennoise
2. Fritz Kreisler, Syncopation
3. Fritz Kreisler, Nina (G. P. Pergolesi)
4. Fritz Kreisler, Menuett (Beethoven)
5. Fritz Kreisler, Londonderry (Farewell to Cucullain) Altirisches Lied — Chanson irlandaise
6. Fritz Kreisler, Intermezzo (Agnus Dei) (Bizet, L'Arlésienne, Suite II, No. 2)
7. Fritz Kreisler, O Sanctissima (A. Corelli)



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Catalan - Zortzico

Tango, Konzert-Transkription von L. Godowsky

Beck, Conrad

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Sonatine

Zwei Tanzstücke: Boston, Foxtrot

Benjamin, Arthur

Concertino für Klavier und Orchester

Fairchild, Blair

Été à Fontainebleau, 9 Impressionen

Curios (Chez l'antiquaire), 10 Stücke

Indian Songs and Dances, 12 Stücke

From a balcony, 4 Stücke

Falla, Manuel de

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Zwei spanische Tänze aus „Ein kurzes Leben“

Tänze aus „Der Dreispitz“

Tänze aus „Liebeszauber“

Grainger, Percy

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Piano-Album

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Sonate amoll, Op. 61 No. 2

Hindemith, Paul

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„1922“, Suite, Op. 26

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II. Teil: Reihe kleiner Stücke, Op. 37 II

Jarnach, Philipp

Drei Klavierstücke, Op. 17

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Korngold, Erich Wolfgang

Sonate No. 2 Edur, Op. 2

Sieben Märchenbilder, Op. 3

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Klaviersonate aus der Musik zu „Viel Lärm um Nichts“ (Op. 11)

Kreisler-Rachmaninoff

Liebesleid, Konzert-Transkription

Liebesfreud, Konzert-Transkription

Milhaud, Darius

Saudades do Brazil, Suite brasilianischer Tänze

Pienné, Gabriel

Suite aus „Impressions de Music-Hall“

Ravel, Maurice

Jeux d'eau (Wasserspiele)

Miroirs (Spiegelbilder)

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Villa-Lobos, H.

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